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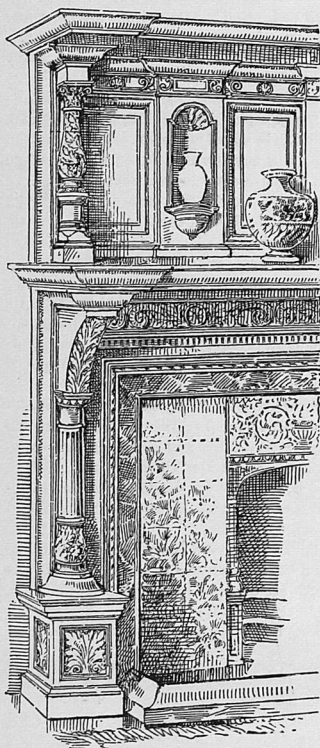
THE HOUSE

MODELS FOR FURNITURE CARVING.



F little use is it to reiterate, no matter how often, the very best principles without giving examples in which these principles have been adopted with evidently happy effect. The plan of teaching by example has a further advantage in that, while the principles of art always remain the same, and often repeated are apt to pass unheeded, examples may be varied to infinity, and with each new text the old precepts may be inculcated without danger of falling on dull ears. What we have to say in reference to the drawings here presented cannot be very new to our readers, except in so far as the designs themselves may give it a new force and meaning.

We have chosen from the Arts and Crafts Exhibition in London a pair of carved wood mantels, very different in style and in effect, yet each a good example of modern design based on ancient forms.



CARVED WOODEN MANTELPIECE.

are constantly in demand, and we are happy to be able to furnish one, which, being easy of adaptation, will be found to suit the requirements of many of our correspondents. Its main feature is the row of three large square panels carved in flat relief and set between more elaborately wrought pilasters. The lower and upper bands may be continuous with the squares; but, both for convenience in working and strength of construction, it will be better to make them separately. Each square panel will then have a frame composed of broad upper and lower bands, and narrower bands at the sides. These last will be nearly covered by the pilasters, showing only the moulding decorated with oves, which is to encompass the panel all around. This moulding may also be made separately, or may be bought ready made and nailed on; but it is far better to carve it in the piece. The frames, panels and pilasters should be got out and jointed by a carpenter, and the timber should be of three thicknesses—lightest for the panels, heavier by half an inch for the frames, to allow of sufficient projection, and heavier yet for the pilasters. The pattern on the panels can be laid out with

square and calipers, and if a steam routing machine is at hand, it will pay to rough out the design with it. The edges only will require to be gone over with the gouge. If no machine can be used, much of the rough work



OLD-FASHIONED CARVED SETTLE WITH BOX SEAT.

can be done with centre-bits, large and small, taking care to go only to a certain depth, so that the background as well as the raised ornament will appear flat. The rosette in the centre must be more carefully carved. It is repeated at each extremity of each upper band. The lower band is roughed out in the same manner, and enriched with a few incised lines on the leaf forms at each side of the rosette, which, here, is of a different style. The richest work, as we have said, is in the pilasters, which should be carved in one piece, and will tax the skill of an experienced carver. The top shelf is a necessary finish; but the pendentives may be omitted. They will, however, be found to suggest brackets, if the shelf is to support large vases or other large mantel ornaments. They are, of course, turned in a lathe. We would suggest that the reader try the effect of simpler pedestals, ornamented with incised channels only, and each bearing a more ornamental bracket. The turned pendentives, which are a little out of keeping with the rest of the work, might then be omitted, and the upper shelf would be strong enough to bear any reasonable load of bric à-brac.

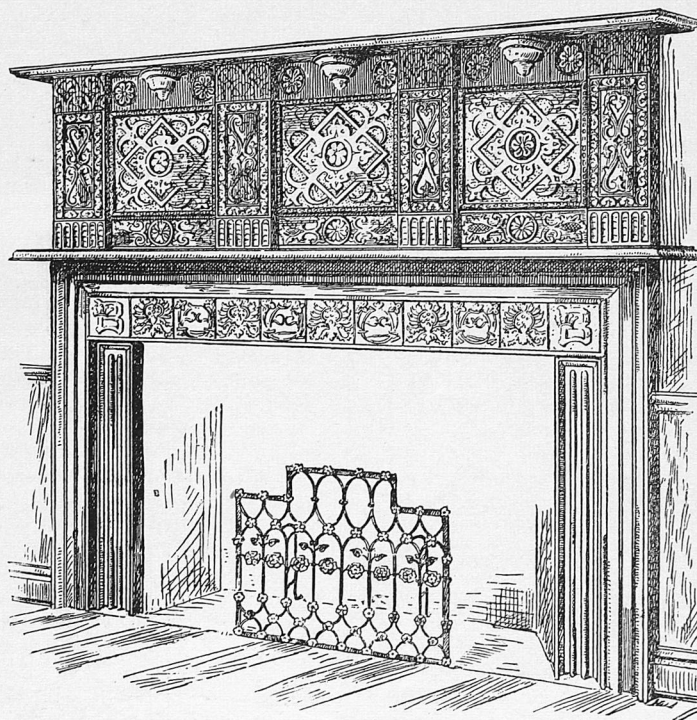
The settle which we give though antique, is of similar style to this mantel, and would look very well near it in a square hall or living room. The carved panels and top band can be roughed out like the similar panels of the mantel; but the band offers a good deal of fine work for chisel and gouge, and the effect of the somewhat rude ornaments on the panels depends on the incised lines, which should radiate more or less like leaf-veinings. These designs might easily be adapted, by repetition, for use in the mantel panels instead of the present designs. Three of these double loops superposed would about fill a square, and might make a very satisfactory ornament. In that case, the ornamentation of the panel frames would have to be changed to correspond.

The second mantel is so elaborately constructed that the amateur who should attempt to copy it had better

get it built by a competent cabinet-maker, and reserve for his own work the more highly ornamented portions only. The baluster columns of the upper mantel, the bracket and the carvings on the bases of the pillars of the lower mantel, and the carved band running just under the shelf will furnish work enough. The forms indicated on the illustration are conventionalized from laurel or myrtle foliage, and would require much very careful work to obtain a good effect. It will be an excellent plan to attempt the adaptation to these forms of some large-leaved plant like the antique acanthus. The common burdock is of this sort. Its very sculpturesque leaf cannot be too often studied, especially in the young shoots, in which one leaf curls round and supports another, suggesting solid forms of great beauty.

Although the central one of our three chairs has very little carving—merely the shaping of the colonettes at the bottom, which should not be turned—we are induced to give it, because of the patterning of the leather back and cushion, resembling much that of the panels in the first-mentioned mantel. The patterns might, indeed, be interchanged. Those of the leather might be produced with ordinary punches on a piece of thick hide. The rest of the chair hardly calls for description. The chair to the right is an old Jacobean hall-chair, an excellent model, because of its flat relief not likely to hurt the person sitting in it. The back is ingeniously made to turn on the hinges which fasten it to the arms, so that it can readily be converted into a useful table. Its solid construction is designed to enable it to thus pay a double debt. The third chair was probably for the dais of a ball-room, or some other position reckoned "of state," judging by the coronet on its back. Its elaborate carving needs no description.

Apart from the interest of these chairs as examples of appropriate use of carving in furniture, the attention of the cabinet-maker is called to their claims to reproduction. Where could one find more reasonable models? Except for use in hall or vestibule, they may be found too severe for the public taste; but it is well to bring up such models now and then, if only to keep



CARVED WOODEN MANTELPIECE.

before the trade the correct principles of construction. The trade, too, will thank us for showing them the Jacobean chair that turns into a table, which is old enough, and just the thing, to bring out as a "novelty."

PRACTICAL CARVING AND DESIGNING.

XIII.—TREATMENT OF CONSTRUCTIVE LINES.

AT an early stage of the student's progress in decorative art it should be impressed upon him that lines or bands of ornament should be made a subject of special thought, on account of their importance and constant employment. Many articles of furniture are decorated with excellent effect, where the only ornament consists of emphasizing its constructive lines. An example is before me. It is a square stand or table; top, sixteen inches square; thirty-six inches high, with two shelves, the lower one twelve inches from the floor. Although only a small piece of furniture, it is made elegant by the rich and appropriate decoration of its horizontal lines—namely, the edges of the top and shelves, with the recessed rail underneath the top and shelves. The only exception is that the top has a surrounding border of shaded surface decoration, and the four standards, which are turned, are left square at their junction with the shelves, and these have a rosette on their two exposed faces.

Horizontal bands of ornament are most effective when alternating with plain—i.e., undecorated lines or surfaces. Lines of decoration are emphasized by lines of repose. This is the main cause of the effectiveness of the beautiful simplicity of Greek decoration, as seen in their best examples of architecture and pottery. Looking at two pieces of furniture, consisting of shelves for books or bric-à-brac, the eye and mind would be very differently affected if in one the edges were left plain, while in the other they were all simply but appropriately decorated.

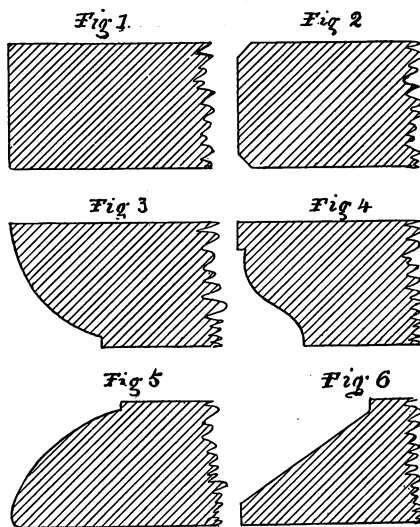
The simplest form of shelf presents a square edge; this may, when desired, be relieved by a small chamfer (see Figs. 1 and 2). This vertical edge admits of two distinct methods of decoration. The first consists of a line of ornament occupying the *centre* of the face edge, usually about one third of its thickness. In the second method the decoration occupies the *lower edge*, thus becoming a line of pendent ornament; and very attractive it may be made, as our examples show.

In the selection of designs suitable for such very limited spaces, the rule must not be overlooked that the more circumscribed the space, the simpler and more conventional must be the decoration. An edge, for example, that presents a face of only an inch admits of but a limited style of decoration for its central line of ornament. The most appropriate and striking—one might almost say the only appropriate decoration—would be a diamond, lozenge-shaped or square, with flat or ribbed surface; a "dog-tooth" ornament, pyramidal shaped, or some other equally primitive form.

When a piece of furniture consists of a series of horizontal lines, as in the case of a table with shelves, or a bookcase with several shelves, it becomes a question of taste whether or not *all* the lines shall present a uniform decoration. Variety that is distracting is to be avoided. Decoration is worthy of the name only when

it is a satisfaction and delight to eye and mind. When the constructive lines, as the edges of shelves, consist of a projecting edge, with a recessed rail underneath, an effective treatment is obtained by repeating the ornament on the square edge of the shelves, and varying the decoration of the lower band. Some examples of this style of decoration were given in *The Art Amateur* for August, 1888. Those now presented, together with others that will follow in the next number of the magazine, very nearly exhaust the designs suitable for edges and mouldings of limited dimensions.

When the edge of a one-inch shelf is chamfered, the only decoration should, of course, be on the vertical



face; but in the case of a thick shelf, say of two inches, such as might be used with excellent effect for a mantel shelf (with a quarter-round moulding below), the edges might show a three-eighths chamfer, which might be decorated with a small lozenge or diagonal square diamond. The vertical edge should be left plain.

When the square-edged shelf is departed from, its moulding should depend for its form on its position—i.e., whether above or below the eye. Figures 3 and 4 give sections of a shelf or projecting moulding *above* the eye, while Figs. 5 and 6 are forms appropriate for positions *below* the eye. A shelf or projecting moulding of any of these forms, admit, when additional thickness or strength is required, of an underneath rail, recessed one quarter or three eighths of an inch. This rail admits of rich adornment, surface treatment or modelled, but should, as a rule, be of a pendent character.

In Figs. 3 and 5, where the edge of the shelf is rounded, a margin should be left on the face *opposite* to the square edge; but the leaf or half rosette may reach to the edge, the marginal band being indicated only between these decorative features.

BENN PITMAN.

HOME DECORATION NOTES.

A FIRM of print sellers in New York, who were among the first to abandon the traditional gilt frame and substitute something cheaper and more tasteful, have recently done some work which must challenge criticism. They have framed several pictures in such a way that the frame itself seems a part of the picture, instead of a setting for it. The lady for whom this was done, we are told, was "rather startled at first." One of the pictures is a small canvas in oils, representing a moonlight scene, and the frame of wood, which is about three inches wide, is painted as nearly as possible the tone of the picture, a bluish green, and there is not even a moulding to separate the two. Another, a water color, shows a stretch of beach with a bit of the ocean, and in this the mat and inch-wide frame are almost exactly like the warm gray of the picture. The effect in both pictures, we are told, is good in itself, and "grows more pleasing as one becomes familiar with it." But is this sort of thing proper in a frame? Is such a departure artistic? The artist who painted the moonlight scene protested, we are informed, that it should have been framed in gilt. We agree with him. The chief purpose of a frame is to isolate the picture from its surroundings. Whether the frame is pretty in itself is a matter of minor consideration—except, perhaps, to the dealer who sells it.

Some photographs are shown by the same house in which the wide mats of colored paper have flower forms done in water colors scattered over them; in one the flower is the wild rose, in another the violet and in still another the apple-blossom.

A photograph of a musical subject has a frame made in the likeness of an opened roll of music; it is done in white enamel paint, and quite closely covering it are the notes of the staff in gilt. It is intended that this frame should be hung over the piano.

A long-felt want has been supplied by the importation of the Bagdad rug, which makes it possible for people of moderate means to adopt the sanitary method of hard wood or stained floors, without having to buy an expensive covering. Formerly one had to buy a rug for \$80 or \$100, or else have a square of ingrain or brussels made, which was anything but handsome. These Bagdad rugs are 9 ft. 7 in. long x 5 ft. 3½ in. wide, and are in two styles, striped and mixed. The former are \$8.75 and the latter \$10.75. They are of course not nearly so thick in texture nor so fine in quality as the Turkish, but they are closely woven, and apparently durable.

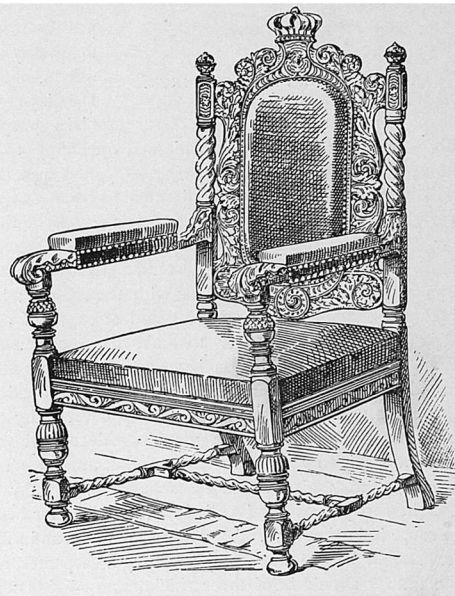
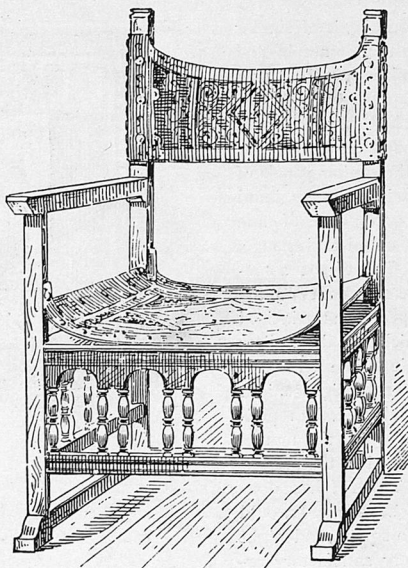
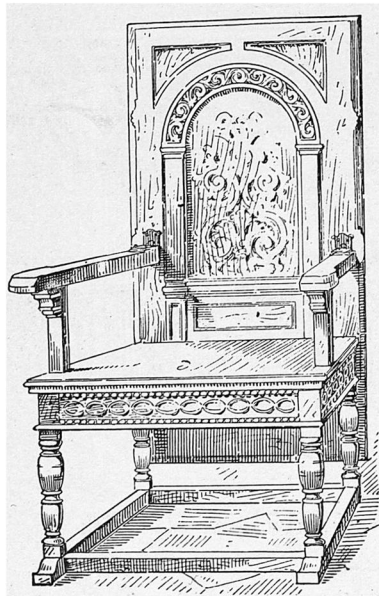
Turcoman portières in olive, cinnamon and blue, solid colors, with netted fringe, are \$14.50 a pair; others of lighter weight are only \$9. A cotton material in mixed colors of red and blue and white sells for \$1 a yard; it is quite Oriental in effect, and would prove durable enough if the light upon it were not too strong.

Tinsel Madras comes more heavily gilt than ever at \$1.95 a yard. It will wear reasonably well with care.

Low wooden screens in imitation of oak, twofold, and ornamented on top with spindles and balls, may be bought for \$2. They seem to be strong, and are marvels of cheapness when compared with the prices asked for the simplest screens a few years ago. Taller ones are \$3 and \$4, and a threefold one with panels of Japanese gold embroideries is only \$6.50. These pieces of furniture are wonderfully decorative as well as useful, and it is pleasant to find them cheap enough for every one to have.

Some rich-looking French tapestry in dark red, green and old-gold grounds have brocaded figures in flower designs; they sell for \$6.75 a yard. They are very thick and heavy, and are suitable for upholstered furniture or for tufted chair cushions. Where heavy portières are needed, this tapestry would be handsome, although it would be necessary to have a lining, which would add considerably to the expense.

A china clock, circular in shape and brass-mounted, sells for \$10; it is suspended by a heavy brass chain, and is decidedly ornamental. Marble clocks are of more graceful shape than formerly, and a small one in rich red with a narrow brass moulding around the top is a striking feature on the shelf where it is shown.



LATE RENAISSANCE EXAMPLES OF HALL AND DINING-ROOM CHAIRS.

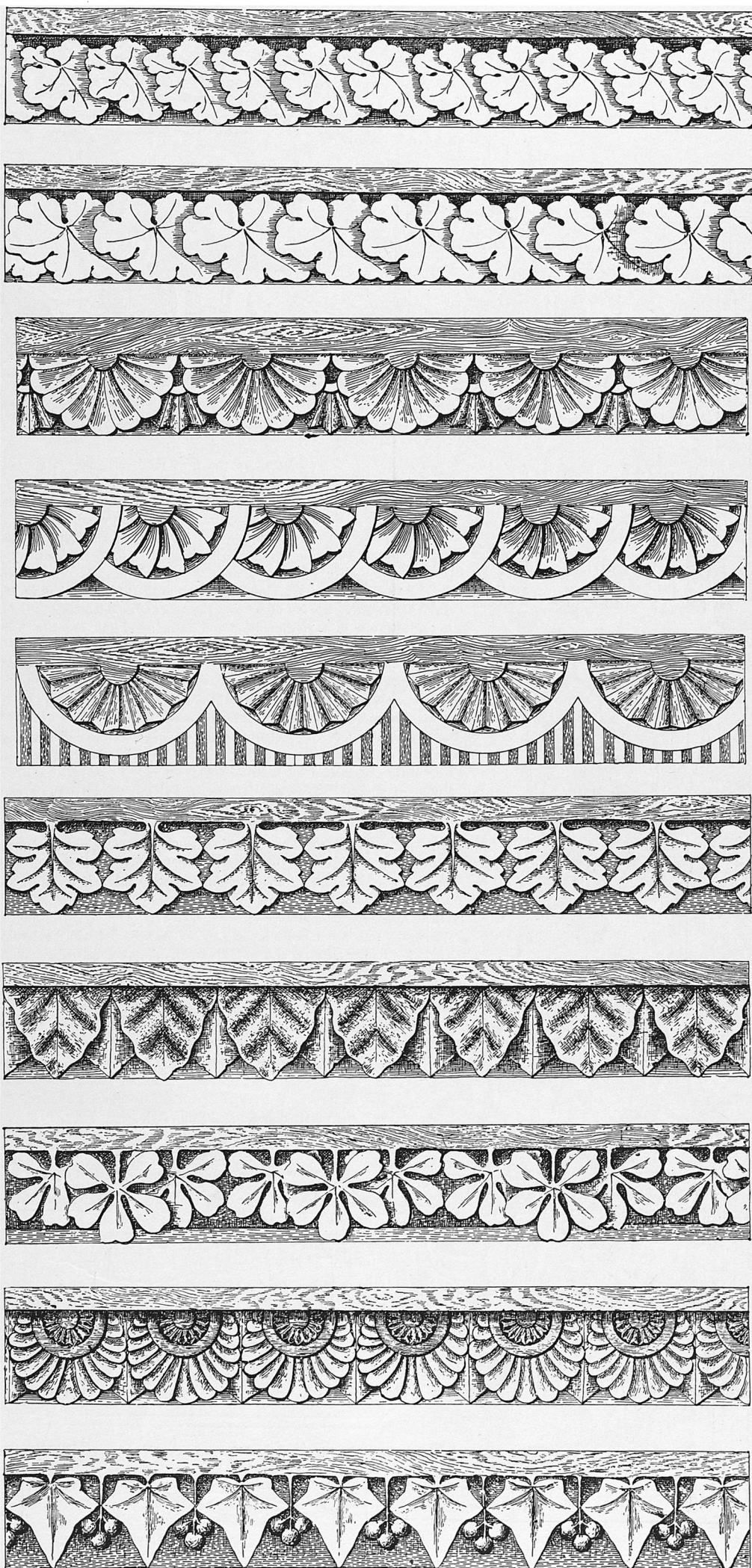
(SEE "MODELS FOR CARVED FURNITURE," PAGE 127.)

SOME NEW WALL HANGINGS.

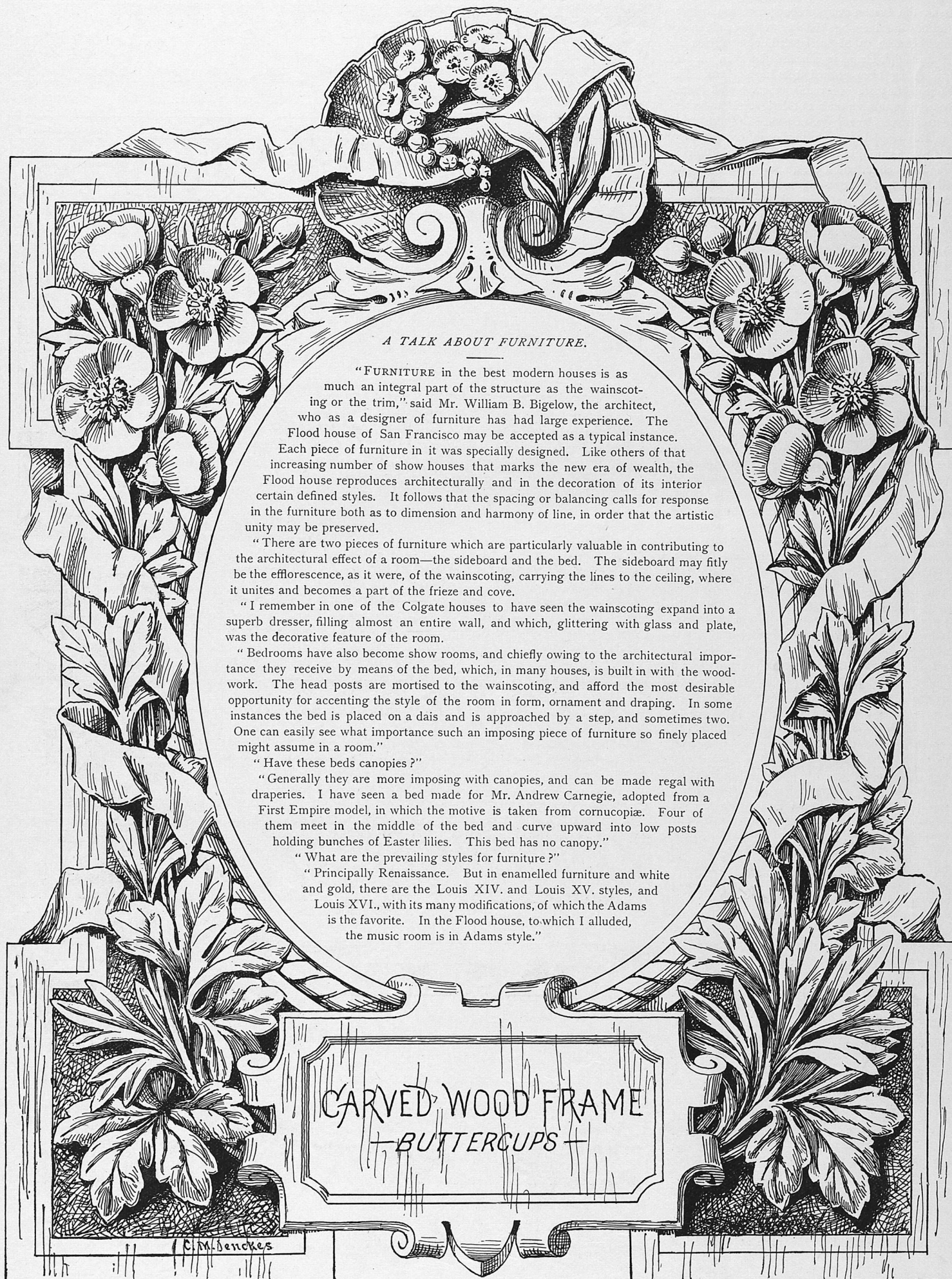
WHILE the season may probably see fewer mere novelties in paper hangings than last, we are able to say that most of those to be introduced or already on the market have other claims to consideration than the fact of their having been printed from fresh rollers. The growth of public taste necessarily reacts on all industries based, like this, on the art of design. Manufacturers are usually very ready to respond to any improvement in this respect, though to do so costs money. There is now a variety in the demands of their customers never known before, and a design may first be carried out with the aid of costly handwork, to be afterward prepared for machine printing should the expense appear to be warranted, which a few years ago would never be undertaken at all, because the demand for hand-printed papers did not exist, and there was consequently no way of determining the extent of the popular demand for cheaper reproductions of the pattern. At present manufacturers have less to risk; the sale of the finer grades of paper not only pays for getting out an elaborate and beautiful design, but serves to gauge the popular demand. Consequently, designers are encouraged to take more time and give more thought to their work; beauty rather than eccentricity is required of them; the printing is more careful, and, as has been hinted, is often supplemented by handwork; and manufacturers take pains to meet the requirements of architects and owners of houses by bringing out specially prepared papers for special purposes.

Among the novelties prepared for this season is one which will commend itself at once for use in large halls, dining-rooms and libraries—in short, wherever wall paper would seem to lack strength and firmness of texture. This is a large-grained burlap canvas printed in bold tapestry designs in water-colors, rendered impervious to moisture by a patent process. The designs are handsome Gothic, old Persian and Renaissance diapers in rich and subdued browns, olives, russets and grays, showing everywhere the warm-tinted canvas ground, and admirably adapted for supplementary handwork, which may be applied after the fabric is hung and the room furnished, thus bringing it into perfect harmony with everything for which it is to make a background. It is put up like ordinary wall paper. Another useful material certain to become popular is the same firm's "Sanitary Washable Wall-paper." This is intended for bedrooms, bathrooms and nurseries, and is printed in oil colors on an oiled ground from engraved copper rollers. The designs are both geometric and floral, the colors mostly grayish blues and greens and light brownish reds, retiring and pleasantly toned. Some have effects of two and even three tones of color in picturesque tile patterns. These are more especially intended for the nursery.

The use of cretonnes for curtains, loose cushions and other furnishing of the sitting-room and bedroom has induced one well known firm to manufacture a line of cretonnes with wall papers to match, so that those who deal with them may experience no difficulty in fitting up thoroughly harmonious rooms. Should a little variety be desired, a choice is offered between several examples of the same pattern printed in varying combinations of colors, some giving a warmer, some a cooler tone, some more intense, others fainter and more neutral. But as, in our small rooms, very slight variations of tone and texture are at once detected and found to be sufficient, the principal object has been to produce papers to match the cretonnes as closely as possible. This has been accomplished in a great many patterns and colors, the pleasant buff ground of the stuff being imitated to perfection, and the faint blues, gray greens, pinks and brownish olives of the pattern reproduced with just that shade of difference requisite to avoid monotony. Ceilings and friezes are supplied to correspond. It is necessary to see these fabrics to appreciate the rich yet subdued effects that may be obtained with them. Some have luxurious flower designs printed on a twelve-roller press—the only one in America—and having two extra colors (fourteen in all) added on a hand-press. When it is remembered that all these tones are at one end of the scale, and that there is no confusion of tints, no extravagant relief, but the richly patterned surface keeps its place as a background, no matter how delicate in hue and shape the object placed in front of it, we must acknowledge that a great stride has been made in designing wall papers, and that it may now fairly claim a high place among the industrial arts.



WOOD-CARVING DESIGNS FOR EDGINGS AND MOULDINGS. BY BENN PITMAN.



A TALK ABOUT FURNITURE.

"FURNITURE in the best modern houses is as much an integral part of the structure as the wainscoting or the trim," said Mr. William B. Bigelow, the architect, who as a designer of furniture has had large experience. The Flood house of San Francisco may be accepted as a typical instance. Each piece of furniture in it was specially designed. Like others of that increasing number of show houses that marks the new era of wealth, the Flood house reproduces architecturally and in the decoration of its interior certain defined styles. It follows that the spacing or balancing calls for response in the furniture both as to dimension and harmony of line, in order that the artistic unity may be preserved.

"There are two pieces of furniture which are particularly valuable in contributing to the architectural effect of a room—the sideboard and the bed. The sideboard may fitly be the efflorescence, as it were, of the wainscoting, carrying the lines to the ceiling, where it unites and becomes a part of the frieze and cove.

"I remember in one of the Colgate houses to have seen the wainscoting expand into a superb dresser, filling almost an entire wall, and which, glittering with glass and plate, was the decorative feature of the room.

"Bedrooms have also become show rooms, and chiefly owing to the architectural importance they receive by means of the bed, which, in many houses, is built in with the woodwork. The head posts are mortised to the wainscoting, and afford the most desirable opportunity for accenting the style of the room in form, ornament and draping. In some instances the bed is placed on a dais and is approached by a step, and sometimes two. One can easily see what importance such an imposing piece of furniture so finely placed might assume in a room."

"Have these beds canopies?"

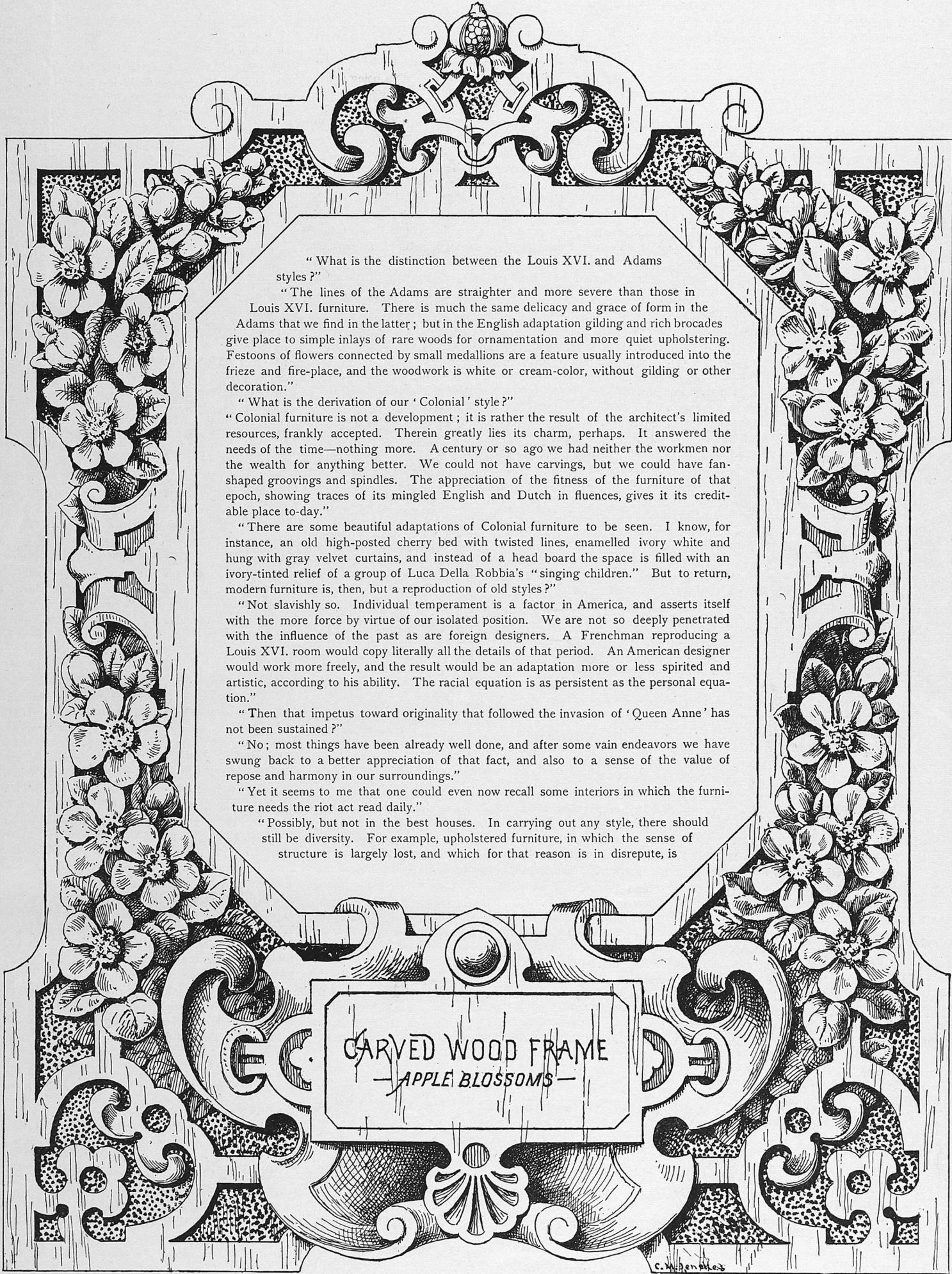
"Generally they are more imposing with canopies, and can be made regal with draperies. I have seen a bed made for Mr. Andrew Carnegie, adopted from a First Empire model, in which the motive is taken from cornucopiae. Four of them meet in the middle of the bed and curve upward into low posts holding bunches of Easter lilies. This bed has no canopy."

"What are the prevailing styles for furniture?"

"Principally Renaissance. But in enamelled furniture and white and gold, there are the Louis XIV. and Louis XV. styles, and Louis XVI., with its many modifications, of which the Adams is the favorite. In the Flood house, to which I alluded, the music room is in Adams style."

CARVED WOOD FRAME
— BUTTERCUPS —

C. M. Denckes



"What is the distinction between the Louis XVI. and Adams styles?"

"The lines of the Adams are straighter and more severe than those in Louis XVI. furniture. There is much the same delicacy and grace of form in the Adams that we find in the latter; but in the English adaptation gilding and rich brocades give place to simple inlays of rare woods for ornamentation and more quiet upholstery. Festoons of flowers connected by small medallions are a feature usually introduced into the frieze and fire-place, and the woodwork is white or cream-color, without gilding or other decoration."

"What is the derivation of our 'Colonial' style?"

"Colonial furniture is not a development; it is rather the result of the architect's limited resources, frankly accepted. Therein greatly lies its charm, perhaps. It answered the needs of the time—nothing more. A century or so ago we had neither the workmen nor the wealth for anything better. We could not have carvings, but we could have fan-shaped groovings and spindles. The appreciation of the fitness of the furniture of that epoch, showing traces of its mingled English and Dutch influences, gives it its creditable place to-day."

"There are some beautiful adaptations of Colonial furniture to be seen. I know, for instance, an old high-posted cherry bed with twisted lines, enamelled ivory white and hung with gray velvet curtains, and instead of a head board the space is filled with an ivory-tinted relief of a group of Luca Della Robbia's 'singing children.' But to return, modern furniture is, then, but a reproduction of old styles?"

"Not slavishly so. Individual temperament is a factor in America, and asserts itself with the more force by virtue of our isolated position. We are not so deeply penetrated with the influence of the past as are foreign designers. A Frenchman reproducing a Louis XVI. room would copy literally all the details of that period. An American designer would work more freely, and the result would be an adaptation more or less spirited and artistic, according to his ability. The racial equation is as persistent as the personal equation."

"Then that impetus toward originality that followed the invasion of 'Queen Anne' has not been sustained?"

"No; most things have been already well done, and after some vain endeavors we have swung back to a better appreciation of that fact, and also to a sense of the value of repose and harmony in our surroundings."

"Yet it seems to me that one could even now recall some interiors in which the furniture needs the riot act read daily."

"Possibly, but not in the best houses. In carrying out any style, there should still be diversity. For example, upholstered furniture, in which the sense of structure is largely lost, and which for that reason is in disrepute, is

CARVED WOOD FRAME
—APPLE BLOSSOMS—

C. M. Jencks

generally introduced in at least two pieces in each room, and one of these is a capacious easy-chair. That is an extreme instance. Otherwise furniture is varied in color. A Louis XVI. drawing-room will display tints of rose, blue, green, in combination with gold and the result be a delicate, reposeful harmony."

"I take it you do not prefer old furniture to the best American reproductions of old styles?"

"That does not follow. The good pieces of old furniture that come to this side of the Atlantic deserve all the arts we can give to their preservation. I have known \$1000 to be expended in restoring a single object, but that is a second cost that few persons are willing to pay, and few pieces are worth such expense."

"Then the sincerity of the old-time artisan is wholly a thing of the past?"

"I would not like to say that our home-made furniture will be in as perfect condition after two centuries as that which *he* has left behind him. The conditions are so different here that the best piece of old furniture cannot withstand them. Our climate is an agent of destruction. For example, the old-time workmen used single slabs and mortised them together. Our extremes of heat and cold will rend a single plank in two. I have seen a board twelve inches wide vary half an inch in winter and summer. We all know that drawers refuse to go in, and then refuse to come out; legs are ready to walk off alone; seats and backs to part company; chasms yawn and fingers are pinched in insidious cracks. These are difficulties the old artisans did not have to meet, and the consequence is, that while their joiner work holds, the wood itself gives way. But the American workman has made this an age of glue."

"That is generally said in reproach."

"Wrongly said then. The first thing we have to do with antique furniture is to take it apart—that is, if it is worth the trouble and expense—and to fortify it with our American glue processes. Instead of using a single board we use three thin layers. These are glued together, crossing the grain, and can defy both heat and frost. It is an expensive process, and is used only in furniture, even of modern construction, which is intended to outlast the caprices of fashion. Moreover, for such work only wood that has been thoroughly seasoned is available. One firm uses for its choicest work wood that has been in preparation twenty years. For the larger amount of work that would soon exhaust this wood. Large and expensive steam-drying rooms are built to shorten the natural processes of drying."

"What woods are in largest use?"

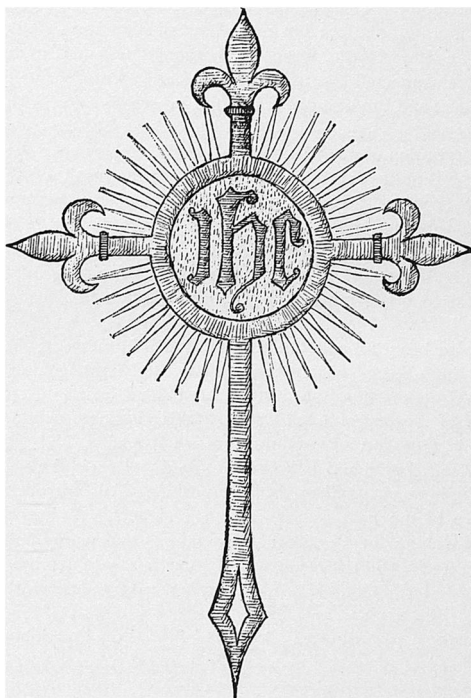
"No woods have yet nor ever will supersede mahogany, rosewood and English oak. Many new woods have been introduced: teak wood, for example, in Indian carvings; Cocobola, which is a dense purple-tinted wood, only used in inlays and veneer. American woods, which have been so extensively developed within the past few years, submit admirably to treatment. Staining and the use of acids and spirits not only give body and texture to inferior woods by expelling and taking the place of perishable qualities, but give color, value and tone. Ammonia fumes, for example, make an admirable substitute for the color of *old* English oak. There are other ways, too, of treating woods aside from giving them the appearance of natural woods. One firm has undertaken, with much success, to reproduce the 'vernish Martin' effect, which you know of course is the gold-lacquered surface greatly in vogue in France a century ago. There is yet much to be done in marquetry, and vastly superior to the Dutch marquetry, with which we are most familiar." M. G. H.

Art Needlework.

DORSAL CURTAIN.

THE design given in this month's number is for a dorsal curtain, specially designed for Trinity; but there is, of course, nothing to prevent its being used at any time, or throughout the year. The prevailing tone is to be subdued greens and gold; the wild iris has been chosen by the designer partly for its symbolical trefoil and partly for its golden color.

The ground of the curtain should be of soft, dull-faced cloth and of a dark olive or dead leaf green; that kind of woven felt known as "Hollandaise" makes a very satisfactory ground for a dorsal curtain, as no special strength is needed; for an ordinary curtain in constant use some more lasting material is better. The curtain must be at least seven feet wide, but may be made much longer than the design shows, according to the space



CROSS TO BE EMBROIDERED ON LINEN.

on the church wall to be decorated. If the dimensions are altered, it will, of course, be necessary to place the device in the centre, and to avoid too great an expanse of the *poudre* cloth, the wide border may be repeated at the top, either omitting the narrow border altogether, or placing it above the wide one, both at the top and bottom of the curtain.

The cloth must be joined up in breadths before being marked for embroidery, the seams laid open and well pressed, cutting the selvedge here and there to allow it to lie perfectly flat.

The whole curtain should be framed, as formerly described, in a seven-foot frame large enough to take the full width of the curtain—that is, if it is to be made deeper than shown in the drawing. If a comparatively shallow dorsal only is needed, it may be framed the other way,

that is to say, the shortest side being taken as the measure for the frame. Only a narrow portion of the work need be strained at once, the remainder of the curtain being carefully rolled and fastened in a sheet or wrapper until it is wanted. After one frameful of the embroidery is finished, the next part must be framed, the finished piece being covered with silver paper and wadding before being rolled up, so as to protect it from injury. The design will, of course, be marked on, as previously directed, with white (oil) paint done by hand over the pounced lines; there is no other satisfactory means of putting designs on to material for embroidery. All attempts to print or iron on patterns result in inferior marking and irregular effects.

Supposing that the wide border is the most convenient to commence with, the golden tones selected for the wild iris flowers must give the character to the whole curtain; no more beautiful shades could be chosen than the natural ones, with the spot of deep orange in the centre of the petal, but the treatment must be wholly conventional. Tusser silk, brightened after working with filo-floss or other pure embroidery silk, will look richer and more effective at the distance from which the curtain will be seen than if the work is executed wholly in a finer silk. The leaves may be worked with crewel touched here and there with tusser or filoselle. The grayish greens of the wild flag should be used for the border; only enough of a stronger tone being used to prevent monotony or poverty of appearance. The lines running across the curtain, and also those dividing the iris groups, should be worked with twisted chain or rope stitch in dull reds of two shades.

As rope stitch is not often used, and the directions for it may have been forgotten, I give them again: Begin as if for chain stitch, but after the first chain loop is made put the needle in each time well behind it, pushing in to one side in place of starting each new loop from the centre of the last one; this gives the thread a turn over or twist, which produces a much richer effect than ordinary chain or stem stitch. Crewel will be best for working these lines, as it will look softer, and at the same time thicker than silk. The same coloring may be used for the narrow border; but as there will only be a small portion of yellow in the conventional bud, it must be worked in the medium shades—not too light or too dark.

The trefoils powdered over the ground must be worked in a green, very distinct from the ground, but with a good deal more yellow in it than those used in the border, which must be much grayer in hue. A yellowish green, leading to the yellow in the triangle and outlined with gold colored silk worked in thick stem or couched, whichever is preferred, will look best. The trefoils themselves must be worked in laid stitch sewn across with silk of the same color; but crewel will look better than silk for the leaves themselves. The effect to be produced is that of being but slightly raised from the ground by the difference of tone, keeping the whole surface distinctly lower than the borders and much lower than the central decoration.

The three groups of iris in the centre must be worked in silks, and may be a little stronger in color than those in the border. They should be outlined with Japanese gold thread after the work is finished, feather stitch being used for the flowers and stem stitch for the leaves. These also must be of a stronger green than those in the border, varied a little, but not too much in tone, and outlined with fine gold thread.

The triangle must be separately worked on linen in a raised gold stitch, and applied after the iris group is

